

NOTE BOOK.



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Hai - Iye
Dozo

Arigato' gozaimas
Konnichiwa

Sayonara

Ohayo gozaimas

Komban wa

O'yasumi nasai

So deska

Heura deska?

Doko ni deska? Doko ni arimasuka

Heitsu arimasuka?

Itsu kimasuka?

Nani nga arimasuka?

Dare deska?

Yoroshii - good

Ikemasen - not good

Nan deska?

-Mo takasandes

Kada tarimasen!

Amari oosungimas!

Amari takai

Mo yoroshii

-Mo ichido

Sa dozo

Gomeng kudasai

How much?

Where is it?

How many?

When do you come?

~~Who are you (it)?~~ What have you

who are you (it)?

What is it?

It is enough!

Not enough!

It is too much! (quantity)

It is too dear!

Sufficient, enough!

once more!

go ahead!

Beg you pardon!

Nāu ji deska
Kore va yasui

Konnichi

Mis nichii

meso go nichi

Saka jitsu

Tsaka jitsu

Tma

- now

Atoday

- later on

Ikaga deska? Do deska?

(Iye) So denei

Wakarimaska?

Wakarimasen

Shirimasen

Damedes

Dō itachimashite

Yoroshiu gozarimas (arimas =
gozarimas)

Ripa des

Kire des

Kire na oksan

Bijin

jin - man (only in composition)

Norden jin des

De gozarimas - de arimas - des - it is

What time is it
this is cheap
to day
to morrow
after to anorrow
yesterday
before yesterday
now
later on
How are you?
It is not so

Do you understand?

I do not understand

I do not know

It is no use!

Don't mention it! Never mind!

It is good!

It is beautiful, magnificent!

" " ~~fine~~, nice, pretty

pretty lady

beautiful man or woman

I am a Swedish man

Watakushi wa Nihon jin des
Kore wa Nihon no mono des
Kore wa suki des
ga

ga = nominative case
wa = " " " "as for" (suggests contrast)
no = possessive " "
wo = objective " "
ni = dative " "in"
ye = ablative " "To" or "toward"

Kore wa yasui - ga kore wa takai

Kudamono - fruit
Kudamono wo kudasai
Itsu chidai desha
O'chiete kudasai

Itsure shimaseta naraba gomeng kudasai

Present:

masu - affirmative

masen - negative

masu ka? - question

Past:

masita - affirmative

masen deshita - negat.

masita ka? question

I am a Japanese
This is ~~an~~ a thing of Japan
I like this!

This is cheap but this is expensive (high)

give me the fruit
of what epoch is it?

please, inform me!

pardon me if I have been impolite

suki

I like

sukimasen

I do not like

sukimasuka?

Do you like?

sukimashita - I did like

sukimasen deshita & I did not like

sukimashita? Did you like?

Sore kara!

Tadzunemashōka

Tadzunemasū (Task)

Nihongo de hanashitē kudasai

" wo hanashimasuka?

Skoshi hanashimas

Skoshi mo hanashimasen (shirimasen)

Naniga arimasuka?

Anata no hanashi ga Wakarimasen

I = Watakushi, You = Anata, He = anohito

^{chōkōku}
~~Ano hito~~ wa China des.

" ye wa Nihon des.

Dare ga orimasuka?

Koko ni arimas

" " orimas

Kore - This; Sore - That; are - That

Kono - adj. ^{sono} - further

Doko ni orimasuka (arimasuka?)

Haku buttekan^{wa} doko ni arimasuka

Itchi jikan

han jikan

Skoshi matte kudasai

Nani mo irimasen

Sore ga irimasu

Dōzo misete kudasai!

after that, or then.

Shall I ask

~~Please~~ ~~do you~~ speak in Japanese?

Do you speak Japanese?

I speak a little

I do not speak (know!)

What is there? What have you?

Speaking of you I cannot understand (you)

That sculpture is Chinese

That painting is Japanese

Who is there?

It is here

He is here

Where is he?

Where is the Museum?

one hour

half an hour

please, wait a moment?

I need nothing

I need that!

Let me see that!

Bijutō gakkō
art school

Warui
motto warui
ichiman warui

Nami no hon deska
Jatotan¹⁰⁰ oide arimasuka
Itsu okairi desuka?
Itsu oide ni narimasuka?
Asa-meshi
Hiya-meshi
Bau-meshi
Bau-meshi ni oide kudasai

Itchi-ji - 1 o'clock ni-ji, tan-ji
jo-ji - 4 o'clock go-ji ro-ko-ji

Komichi Daibutsuno atama wo mimashi-
ta
Oma no ka wo sukimashita
Fujin no te wa ~~ki~~ire deska
Kire na ye beautiful painting
Okin na chōkoku - by sculptor
Furui - old Furui mono deska
Itsu goto no mono deska?
Doko ni yukimashitaka?
Dore hodo arimasuka - how far is it?
Dōi deska } is it far?

daig
 daig
 daig

Itsu - when
 Nani - what
 Doko - where
 Dore (tare) - who

Ikutsu - how many / Ikura - how much
 Doshi - how old

(of) what book is that?

Doshite - how, in what way

- Is Mr. S. here?

[oide - present]

When will he come?

[okairi - return]

" " " "

- Come and have evening meal with me!

his
 id

I saw today D's head

I admired the lady's face

The Lady's hand was beautiful

Is it an old thing?

When about is this thing made?

Where did he go?

at?

Nanimo mitsunao wa arimashen

Konmichi Nihongowo benchi/shimasen

Ji or Joi - good

wasui - bad or poor

Kirena - pretty, nice

Kire denai - ugly Kitanai - dirty

Ryōshō - both

Shina - all

hijōni - very

Semai - narrow

hiro - broad. Hiromichidori -

Ōki - big, Ōrai - great

Tsai - small

takai - tall or high hangai -

hikui - ~~short~~ low - mijikai -

tude - painter's brush, hake - hair brush

atarashi - new

de arimasu, arimashita, arimasenda

to go - yukimasu

to ~~see~~ ^{see} mimasu

to show - misemasu, misemashita

to study - benkiosu, benkioshimasu

to read - yomū, yomimashita

to write - kaku, kakimashita

asen - I have not studied Japanese today

Korewa are yori motto kireno - This is
ugly prettier than that

the broad road street

long

short miyukai hanashi - short story

indeed / arimashō, arimasendeshō

Present:

masu - affirmative

masen - negat.

masūka - question

Past:

mashitā

masen deshita

mashitaka?

Atsui - hot

Tsumetai - cold

Takusan - many, much

Nanimo jidajyo mou deska

Dorehodo - how much, how far, how many

Dorehodo arimasuka? how far is it

Takusan hitoga oimashita - there

Kimo tōi michi, ¹⁰⁰yukimashita

Kimo tōi tokoro ⁵⁰

Kono kawa o kaga tenjo ga hito

chikashi - even a saint

shoji - paper sliding door

futon - mat

chawan - tea cup

haji - spoon

ochoko - chocolate

Nihongo de wa,

Nan to yu nadeska? How do you

Nihongo de nanto imasuka - What

~~imasuka~~ - imasu, imasen, imashite

onaji - the same onaji koto - the

chikashi - but ~~is~~ chikaradomo =

Korewa terade arimasen chikashi

jinsha de arimasu (or desu)

Momoya jidaiwa itsu goro deska?

⁵⁰ shihakunē hodo ma

- of what epoch is this object

any
it? etc.

8 were many people today

- I walked a long way yesterday

I ^{to} To a distant place yesterday

1000 - This room is large but the ceiling is low

we call this in Japanese

that it is called in Japanese

ashita, imasendeto, imashō, imashoka -

- The same thing

To say, to tea

no = but

- There is no temple

but a shrine

in as desu, The M. period was about four
hundred years ago

Kono Kishawa Tokyo made yukimaska
Densha - Train car Kusuma - car

Stencho - Station Stencho made yukimaska

Kono Kishawa Stencho de dore hodo . to

Tomasu, Tomarimasu, Tomarimasta to

Ichi nichii, fuzuka, nikka

yokka, itsuka, unika, nanuka

yōka, ku nichii, tōka

Ichi-ban, niban, sanban, yōban

goban, rokuban, schieiban, hachiban

kuban, jūban

ka, nichii, jitsu - day (sun) Taijō-sun o

~~ni~~ tsuki - moon, hoshi - star

nichi-jō, getsu-jō, kajo, sui-jō

moku-jō, kin-jō, dō-jō

~~Shen~~, tokurimasu, tokurimasen, to

x

kan, kaimasu, kaimasen, kaimasta, kaima

tada - only

hamakiga kaitai - I wish to buy cy

mitai, yomitai, kakitai, yukitai

tabelai, nomitai, jashumitai

mitoku arimaseu, mitoku arimasta

Kiku - to hear - kikumaseu, kikumastu

kikitai, kikitaku arimaseu

ka Does this train go to Tokyo?

kimaska?

tomarimaska - how long does this train stop?

tomarimasho, Tomarimashendesho - Stop

- 1 day. 2 days, 3 days

four days - yokka

ten days - toka

first, second, third, fourth

ocean

sunday, monday, Tuesday, wednesday

Thursday, friday, ~~day~~ Saturday

okurimasho, okurimashendesho, okurimasho

to send

okurimasholka

okurimashendesho

okurimashendesho, kaimasho, kaimashendesho - buy

cigars

- wish to see - to read, to write, to go

- wish to eat, to drink (smoke) - to rest

kikimasho

- wish to hear

Darega kono ewo kakimasenaka?

Gakka ~~to~~ painter

Naniō yu Gakaga kono ewo kakim

Kono ewa dareno saku desha?

Kono ewa Motonobuno saku des

Aoshite, (and) hijōni kirena e des

Kono hitoninwa takusan deshiya arim

Hijōni omoshiroken gozaimatta or Hy

Doka ante kudasai - please tell me

Dezo - English, Frandungo, Doitungo

Dezo ^{wa} ~~ga~~ hanashimasaka? Do you

Mata kimasū - To come back

Toka atode Mata kimatu - I will co

Dengwa - Telephone

Dengwa o kakimatu - Speak in the

Wedasan to dengwa de hanashimasta -

Koko wa doko desha? What place

Yokka nochini Narae yukimas

Narawa mukashimo niyako des

daijina Tokai

Kinete orimaten - I have no definite

? Who painted this picture?

kimastaka

Who painted this picture?

He painted this picture
and it is a very beautiful picture

kimastaka? Has he many followers?

Hijōni omoshiroi - it was very interesting

we
go Sweden go. Italy go
m speak english?

ill come back in ten days.

Telephon

-
I spoke with Mr W. in the telephon
is this?

After 4 days I will go to Nara

Nara was in older times the Capital

Important town

program

Kudamonono nitano - boiled fruit
Tamago - eggs
meshi - boiled rice - gohan
noui-mizu - drinking water
Kōhii yakan - coffee pot
saji - Spoon
naifu - knife
niku-sashi - fork
kanjō - tree

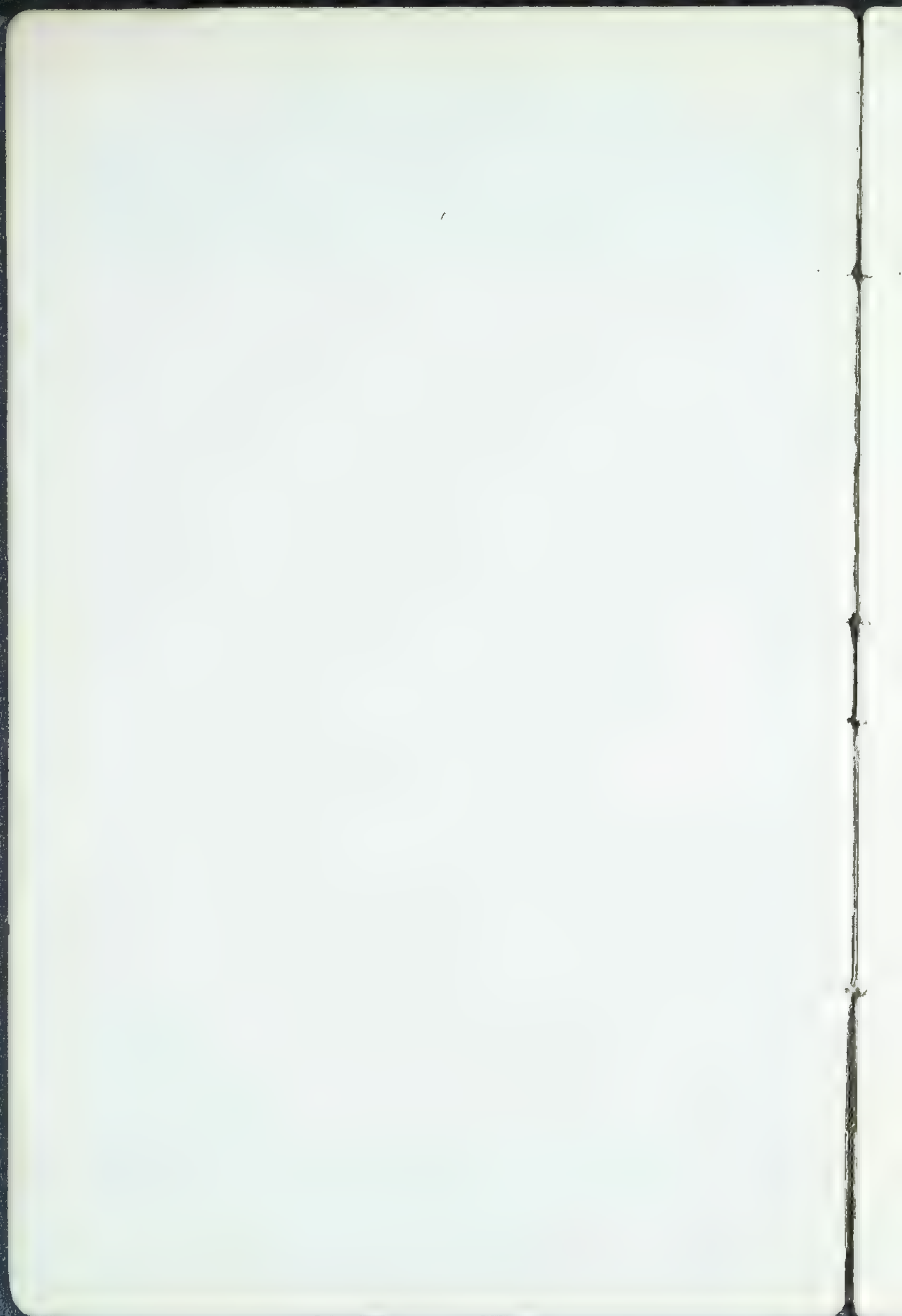
Go kuro^{sama}ides - Thanks for your Trouble
Chitto mo k^{mai}aimasen - it does not
Ohayaku okairi - Please, come back soon ^{matter}
Kochira²oide nasai - Come here
Itsu oide nasaruka? - When will you
Oide nasaimaruka? - will you ^{come?} come?
Dochira e oide de gozaimasū? - Where
are you going?
Sō/ gozaimasen - Oh no, that is not so
Narō koto nara - If possible
Zonjimasen - I do not know!
Dō shimashta - What is the matter?

Annotazioni - 1874
Landenai ...

Omnia Kabata ...

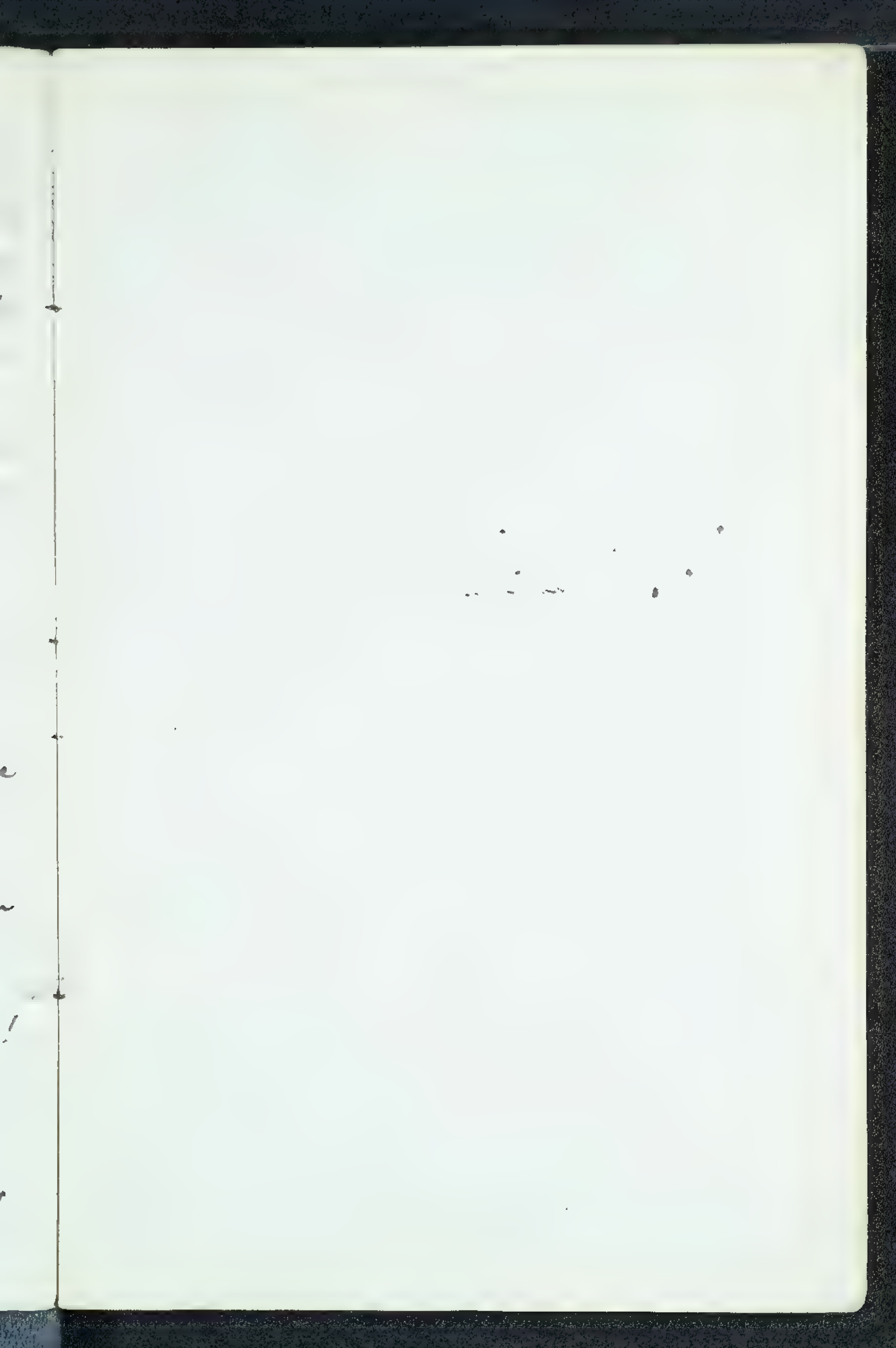
品王矢代 (Mrs)

品王矢代



kiku, kikinmas	ask
kau, kainas	buy
x kuru, kimas	come
motte kuru. etc.	bring - come back
- motte kite kudasai	please, bring it here!
tsuku, tsukimas	arrive
utsu, utshimas	beat
nasu, nasimas	become
hajimaru, hajimemas	begin
shinjiru, shinjimas	believe
kariru, karimas	borrow
okosu okoshimas	call, waken
- okoshite kudasai	please, awaken
kaeru, kaemas (kaite kudasai)	change
etabu, etabinas	choose

hairu, hairimas (<u>o</u> hairinasai)	come in
kazoeu, kazoeimas	count
naku, nakimas	cry, weep
# ikkenai naku	don't cry!
odoru, odorimas	- dance
kimaru, kimemas	decide
suru, shimas	do
shite kudasai	please, do!



吳元珍 吳元珍
吳元珍 吳元珍
吳元珍 吳元珍
吳元珍 吳元珍

Inouye Collection.

Dec. 3. 1922.

Han Tung

Mass of a cherry from
head of a young *Epilobium*
brownish. Small. Skin pale
greenish. In spite of the numerous
teeth on the sides of the fruit

the taste is sweet.

It is a very common fruit
in the mountains of the Han Tung.

Kou Te Chien from the same place.
It is a very common fruit
in the mountains of the Han Tung.

Chao Chiang from the same place.
It is a very common fruit
in the mountains of the Han Tung.

Li Tung Hien from the same place.
It is a very common fruit
in the mountains of the Han Tung.

Mo Yuen from the same place.
It is a very common fruit
in the mountains of the Han Tung.

Hua Kuei - Small green picture:

Two men at 100 paces under some
bamboos at the side of a river. Cliffs
& mist. Very strong color painting
Silk most fine (as the green) & from
only the red of the robe visible
The robe leaf - another leaf with
- looking faintly at top of it

Yellow silk robe - South side
of river / across a bridge
faded, like painting, showing some
of the green of the robe

Happy by Tanya, rather good

At 10 to 100 paces - the same
green of $\frac{1}{3}$ and very faint
red & dark colors. Silk very
thin & like fabric Yuan?

Old Soho - Green, Red, Blue, Yellow

Three standing figures; the middle one in
red robe & gold ornaments. The side
figures with blue & red robes. Back of
Silk of very fine fabric, only standing lines

Trinity -

Longman? Skates on the
bottom at the foot of the
soft green mud & white sand.

The two sides of the
& Taper - a violet, green line
red, green. Beautiful, and
colorful.

Very fine Taper pictures in good
state. Silk rather fine, though stretched.

Jan 1. The great meaning of the
the young trying to find the world
deep colouring in the red.

Below silk of fine quality. They are
as fine as even as long. But not
but a horizontal line, rather loose.

Very vivid pictures. Many of the
pictures of the sea. Flat plane.
Most important in the world.

Jan 4. The sea, boats on a lake. Little
tall cliffs & mountains on the shore.
Rather under green blue, white, red.
Not very fine silk. probably - are strange
even threads.

Hei Shu: Yuwan dynasty
Big caps & some small
pieces in the sea forest -
grayish ink with touches of pale blue
light gray paper!

Fujinamata? or Juny?
Robust. Beautiful seated in
a circle on a lotus, supported by
a cliff. Very fine composition & color -
pale ink. Lovely fig, delicate body.

Late Fujinamata? By
Hei joku. Seated on a pedestal
Jackson Tone; coarse in lines
ilk blacked; fine color green.

Kamakura -
Large figure standing in flames
Hei joku at his feet. Pattern coarse
but plentiful. Not a fine work.

Kon Kamakura, Kamakura
Kamakura standing on a lotus on
the lotus lake - Fine lac. gilt fig.

Touyo V. Sitsu Gakko.

Git bronze Buddha (Nunicha)
very ornamented; well & preserved. except
the mantle wings. Unusual size. Fine
O. 49 cm.

Stone Buddha - fragmentary, traces
good early Wei style. Of color. Soft sandstone
O. 50 cm. (Probably Shans! Fr. Peking)

Small Marble. Glomy white surface
Seated playing the guqin. From Sianfu!
Tang style, very characteristic, life like. O. 24 cm
charming sense fig - same as clay figs
to the title of the girl playing dog & cat.

< Dr. Takahashi. Tennojimachi 21.
Small Stela, Dzogchen Trinity about 40 cm.
grey stone, Fine Tang work 天竺上元.
From Sianfu.

Standing Bodhisattva. Avamoni about 50 cm
greyish white marble. Strong type Shui, probably
from Sianfu. "Kaituang"

~~About 30 cm
Small ~~Stela~~ Shaka Trinity, be seated on lotus
Throne, two Bodhisattvas flanking. Fine
about 20 cm. Whitish marble. From Sian!~~

The capital of the

(north of the top
middle of the map)
The second city was
Tsuang (the
head in Shanxi)

Wednesday 10.

San

3-7-17 14 miles from

Sandagap

Takahashi:

Small Amida Trinity. The middle fig
seated on a lotus flower. The side figs,
Kwanjin & Seishi, standing with flowers.
Very nice composition. Though the upper part
broken off (cut!) Hard grey stone. $9\frac{1}{2}$ in.
From Bian. Probably very early Tang!

Takahashi
Yamamoto
Tamura

Tsai Shihay 5/6/17
Tamura maki 1.

Stone Lion in Shensi Museum
 according to tradition taken from
 Tung-chiao Tai, the palace
 built by Tsao Tiao in 432 AD
 at Yeh (near Chü Chuan, North
 Ching) the ancient capital of
 Northern Han, now situated
 by the port Tsao Tiao Chuan.

Takamachi

Small Buddha on throne, supported by
 a dwarf, flanked by two lions. Large leaf
 beaks with small figs & flames. Color traces
 North Shensi? (same as Hanyuan's fine
 fig!). ~~Light~~ Light brown sand stone, 12 inch.

Small Trinity. Seated Buddha two ador-
 ing Bodhisattvas, two small lions. 10 1/2 in
 Gt. hard stone, from Chang. traces of
color as on most from Chang.

Trinity. # = 593 3 3/4 in.

Miraka? God work, careful but
 Kwanon a little stiff. Very ornate
 Seishi costumes

Larger seated Buddha on draped lotus
 throne. Halo ornamented with flames.
 Most dignified & impressive! Polished
 dark green stone, like bronze! Simple
 long inscript. rubbing: 貞 觀 十 年
 About 2 feet 2" 13 year
 Chien Kwang A.D. 639

太 大 尊
 Seated Shaka - halo with
 small Buddhas, two attendants in
 0.44. Whole of Buddha etc.
 in low relief. Greyish hard sandstone
 N: 40 457
 A

大 天 力
 尊 保 牛
 Triad - smaller & defigs.
 Central fig. with large round halo; traces
 of blue & red colour & gold. White
 & marble. Chili? 0.87 and white
 Pao Chi
 Tien Pao 9 year
 = 1258

3張 水 2. Joints, long, short, round
 + 4 Joints, long, short, round
 34 ② Joints, long, short, round

Mo Lin - Joints
 A pair of Joints, long, short, round
 Spring tree, Joints
 Joints, long, short, round, Joints

Mr. Shibata, Naka Shibuya 971.
 Tokyo

Fragment of relief: Emperor attacked
 by a tiger; dragon-ornament. probably
 from a tomb interior 0.40 x 0.35
 Greyish lime stone (The character
 probably name of the man) Wei-dynasty
 same subject & style as the Kai Chi

Man in cence Guesser. lid jar - with wild
 animals in the waves. Man on dragon as
 support - 0.26. Very good

Standing Buddha in high relief -
 light grey lime stone - 0.30
 Probably of Wei Chi per.

Takamizawa, Nippon

91 Tomishisa chō | 3156 Kudan
Hokkaido

25

J. Hamanaka, Nippon. Hono-
kawa to Totsu no chō -

Tokyo Japan. Hono. Totsu no chō.
Shaka trinity. The two disciples in
low relief. Inscription on the back:

天竺天竺寺工部局造 = 537

Very fine Quality Tung Wei

Head of grey limestone (Hono. Shaka, seated)
0.45 m. Bought at Chōfu!

Head of Bodhisattva, light grey
sandstone, broad features. H. 0.31 m.

0.31 m. A very fine head of sandstone!

At Chōfu! We saw some other
interesting things.

Takamizawa, Hokkaido, Chōfu Museum.

West Han - Sianfu

East Han - Loyang

Minor Han - Cheng Tu

- Wei (220-248) Yeh (South Ch'ili)

- Wu (222-277) Nanking

} Three
Kingdoms

West Tsin (265-311) Loyang

East Tsin (317-420) Nanking (Kien K'ang)

Sung (House of Lu) (420-477) Nanking

North Wei (386-532) Tai Tung (Ping Cheng) - Loyang

South Wei (477-502) Nanking

Chiang (502-532) Jo

Ch'ien (537-587) Jo

West Wei (535-554) Sianfu

East Wei (534-543) Yeh (South Ch'ili)

North Ch'ien (530-577) ~~of~~ Yeh (of Lin Ch'ang North Ho-
nan)

North Chou (557-581) ~~Yeh to Sianfu?~~ ~~Ch'ang to~~

Tokyo Imp. University
College of Engineering

Small seated bronze Shaka, Jid
Gandhara type, possibly from India
Bought at Sianfu? (photo) $5\frac{1}{2}$ inch

The earliest buildings in China,

^{Sung yün shi}
Sung Shan Pagoda. A.D. 523

Honan 孝明帝 正光四年 (Pai Wei)

Shantung Shen Tung ssu.

Pagoda: "四明" (Pai Chi)

Shensi Siang fu (southward)

Ta Yen T'a [in the ^{Wei} 長安 (101-704) period]

Hsiao Yen T'a 景龍 (701-709)

Shan Chi ssu - A.D. 681 [永隆年]

Shan Chao ssu ———— 開成年 A.D. 836-840

Pai T'a ssu (former ssu) 大曆六年 A.D. 711.

Shantung Tsin chow (outside) Pagoda

— Bi ch'ang fu - Chin T'ao ssu. (begin of T'ao
on date built on)

Honan Sung Shan

Hsia

small pagoda

Cheng Ch'ang fu - Pagoda (possibly Tang)

Chili, Fang Shan -

Pagoda

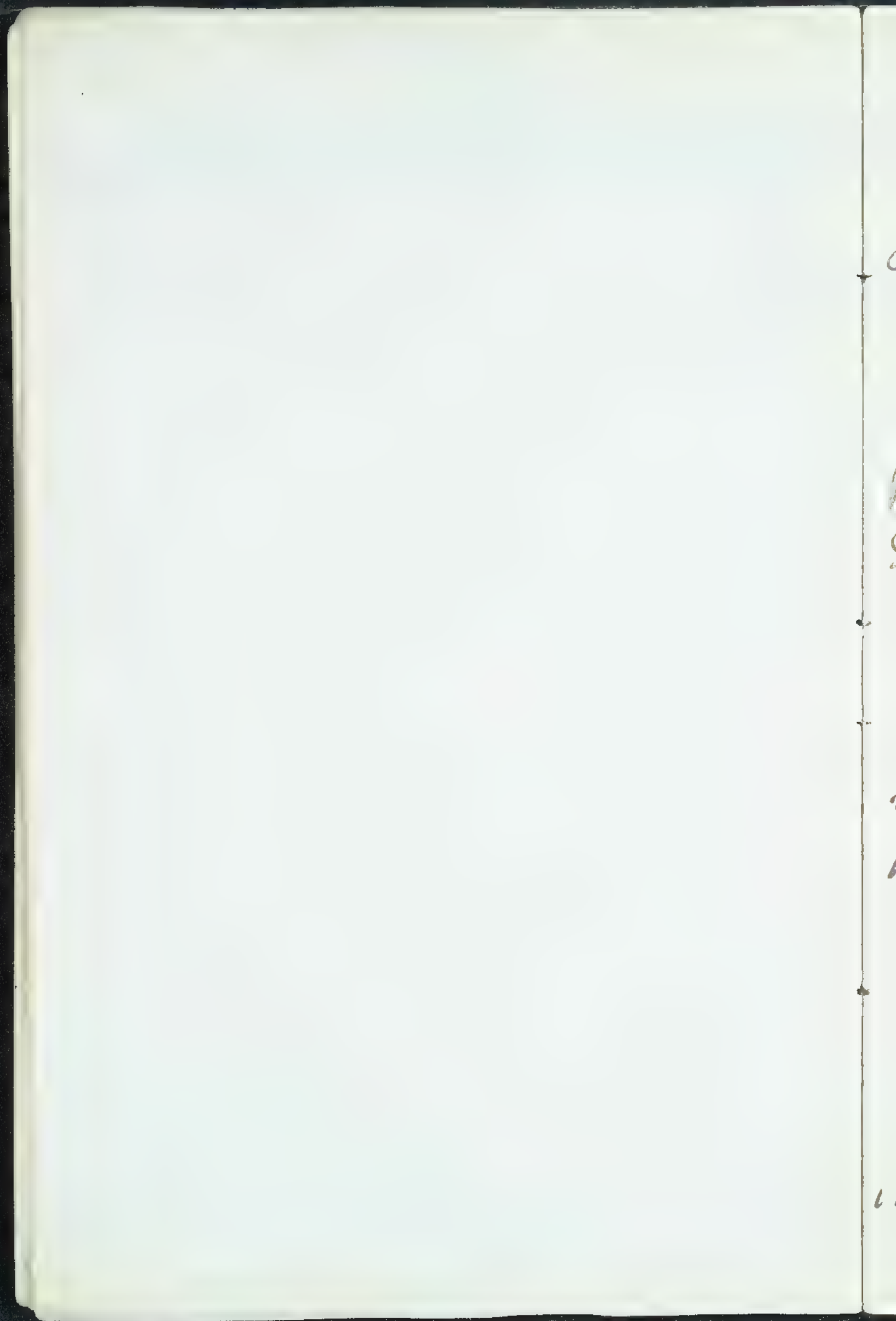
Ch'eng T'ao fu. 2 pagodas

- Wu Tai -

Hangchow - Ling Yin Ssu - small pagodas
u Bao - (pointed pagoda)

Nanking

Pagoda -



N. Takemouchi

Standing Kwanjin, bronze with traces of gold. The base wood. Fine workmanship. Most typical early Tang. H. 28 cm.
(if Yakushiji!)

Seated Shaka? hands broken. Squatting position. Very fine linear draperies. Yung Kan type. The bronze has turned black - peculiar alloy & style. C. 14 1/2 cm. Early Pei Wei. Rather monumental! Has the character of a big stone sculpture.

Standing Shaka, preaching, long softly folded robe. The wing like endings & lower borders of folds show ~~softer~~ Pei Wei style but the type and rather full modelling of body is Wei.

Good bronze; well preserved. From Sianku. H. 59 cm. Most important bronze statue with fine detail work (hands & folds!)

Shaka seated on a lotus pedestal (preaching). Broadly executed stone figure impressive type. Strong linear folds. Very early Tang. Hard grey stone (Sianku?) H. 5 1/2 cm.

„Kaitaya on a small Throne. The two sidefigs, broken. White marble. Characteristic Ch'li type. Sui, fine fold lines! Rather heavy square base with late lions engraved. 34 cm

武 ~~北~~ Wu
平 Ping
天 yue
年 nian

North Ch'li

= A.D. 570-

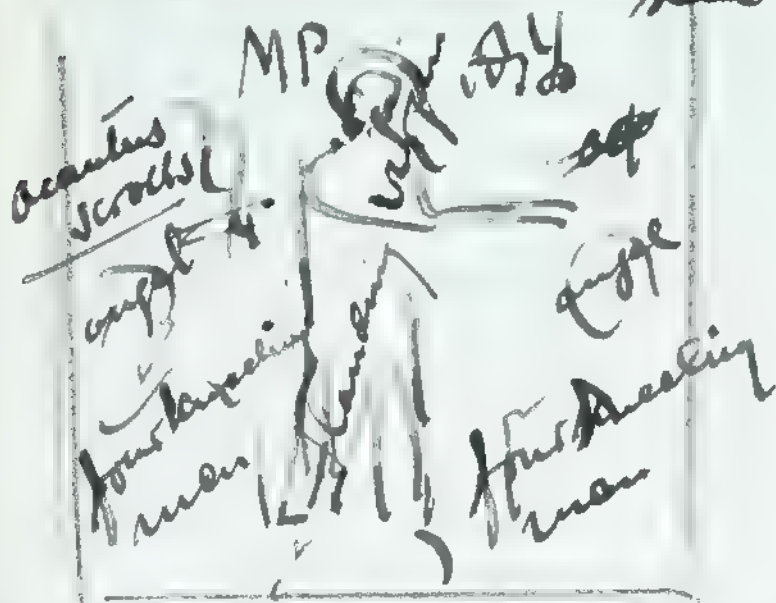
Stumpkin, Bodhisattvas

- Three small ~~red~~ gilt, fine quality
1. Kwanjin with vase. Fei Ch'li (or Wei) 16 1/2 cm
 2. Kwanjin with willow, Sui. 22 1/2 cm
 3. Smaller Kwanjin with willow (Fei Ch'li) 17 1/2 cm
or Sui

Two small sealed Voddhisattvas (Kwan)

1. Sui? Dark bronze, traces of reddish ^{gilt}.
fold. Soft fine modelling. (possibly
(Fe. Ch'li) 15 1/2 (without stand) cm.
2. Tang. Holding a lotus flower. Rich
drapery, completely gilt. 12 1/2 (without
stand)

The virgin protecting
 4 kneeling men
 on each
 side



angel
 four
 figs Christ two
 on a single fig



Byzantine work? about 9-11 and?
 Thin for the plates: rather high relief



Hara.

Amita-trinity. Standing frontal centrefig.
two smaller on lotus flowers. Two adorning
figs at the foot. leaf shaped halo with 1000
+ Buddhas (and four at the sides in low relief)
Fine workmanship. traces of color & gold.
Hard ^{light} grey stone. (Shensi?) 0.42 m
most likely Jian'an - early Wei?

Kwanjin with vase. Crowned and ornamented
Strong upright & rather stiff & clumsy.
light grey. Shensi stone. Sidanfu?
Inscription on base: 1 禪 寶 帝 年 =
Very crisp but 定 Pei Chow. 563
somewhat stiff. 0.62. 三
十

~~Shaka~~ Trinity. The middle fig. Squatting
with crossed hands (possibly Shaka) at the sides
& smaller Bodhisattvas. The base has dedica-
tory inscriptions but no date. The folds very
shallow, linear, linear ornamentation on halo. Rather
superficial & clumsy. Hard grey stone. Shensi.
Undoubtedly early Pei Wei. 0.46 m.

Seated - kaka, peaching with one
hand lifted. Squatting; ~~bulb~~ bulb-shaped
halo. High base with inscription.

Grey limestone (Houan?) 0.46 m

Dated: ~~唐~~ 唐 辛巳 2 year
A.D. 665

德
二
年

(Kaka?)
Amida trinity. Central fig standing, preach-
ing; side figs small; on lotus flowers, below
them lotus leaves & stems & dragons
flank with two tigers. Richly ornamented
halo. Traces of gold & color. White
marble; probably Chien-ping Houan
0.52. Rather fine, impressive sculpture

Dated: 大 唐 貞觀 5
Pai Chi. Tien Tien 5
A.D. 569

this writing
may be
worked up
later -
rather stiff
五年
八月

Standing Kwanjin with a willow; wing like
 draperies; bulb-shaped halo behind the crowned
 head. Stiff frontal fig. The folds rather thin &
 linear; lotus base. Whitish limestone,
 traces of coloring. Possibly Shanti off Tien-tai
 Pei Chi fig. Probably Pei Chi. 0.95m

Mortuary urn, decorated with two 3 figs
 compositions and trees; Buddha seated on
 an altar & 2 Bodhisattvas; very fine workman-
 ship; delicate & refined Tang style. Rather
 soft yellowish sandstone (Shanti) 0.50m

Seated Bodhisattvas (Kwanjin) and two
 small adoring figs. She holds something
 like a willow branch. Coiling dragons at the
 top of the pointed niche arch & two medallions.
 Rather hard grayish sandstone, taken over a
 brownish hue. Very linear; probably
 same as Hsueh-shan & Takahashi figs.

Date 11th somewhat poor in proportion
 but fine in line.

Two crypt rather distant by
 prominent & large C. 43m.

Crowned head of Vajradhara
early type, probably Lai Wei (or Lai Chi)
gray lime stone. Probably Lung Kien.
0.23 m One of the best of its kind

Large relief from Hua Ta Shu (Siangfu)
Amida trinity. Middle fig on lotus base
attending Vajradhara on ^{lotus} pedestals
Canope with tassels, small angels &
guardian lions. Broadly executed in
firm style; fine round types. Home Tang
black gray stone, which is now whitish on
surface. 1.55 / including high base

Stander standing in a niche, holding a
flower; Lotus pedestal. Shell bowl halo with
flame ornaments, two ^{Crown with small figs} small angels. figs
Very fine soft drapery folds. Excellent work-
manship. Hard grey stone, now whitish
on the surface. 1.20 m.

Okura Museum

Standing Figure large round
hole ^{with ornament} decorative costume. Stiff
frontal, linear. Sharply cut
light grey stone. Honolulu?
4 feet high. Pai Wei?

Part of lion. Light grey limestone.
Stone broadly cut. Shang Huan
Height 1 ft 8" L Pai Wei?

Large Stele of Shaka? Two alter-
nate Buddhas, two figures with
coiling dragons. Clouds with flying
angels (Bontu & Tairhokan).

A small pagoda on a lotus flower.
On the pedestal guardian lions at
sides of a large fower. Yi Huan
Two (opposite) Guardians.

Many traces of coloring, parti-
cularly blue & pig heads were
blackish, most heads missing.

5 feet - ~~stone~~ Chien marble
the largest & most important of
its kind (cfr Harris) Pai Chien

Large, long, (grey) limestone
stone / found in the middle, takes
on a beautiful bluish color

H. 3 ft. Th. 3 ft. 4 1/2"

Very fine carving of the human
figure. Charming work like
the famous portrait -

Rectangular stone - sides in
the middle into a point for a two ft.
high. Below the point a fine
slope from four of sides of small
thickness - of at both sides -

Hard grey limestone of Langman.

Inscribed = dated. A.D. 533.

W. 3 ft x H. 5 ft 6"

光
三
年

Imperial Museum

Collect. Mrs. Yarrow Shaka?

Front seated Buddha, crossed legs
on deep throne, 2 attending monks
At side of throne crowning lions, 2 feet.

Back 2 seated Buddhas in niches
2 small Buddha statues. Over is a Buddha
seated with crossed legs, flanked by
lions & two standing figs on lotus. Head
& flowers & flames but low relief.
Light gray sandstone, which has taken
on a whitish hue - fine work.

Ex Haganaki Coll. Siam. V. 57 m
Front side with color traces

Shaka, standing on lotus throne
holding a bowl in both hands.
Shaka, seated under a canopy on
lions. Yellowish white sandstone.
Stone - Siam. about 0.40

Standing Buddha (Haganaki) flanked by two
Buddha statues, below them lions. Square
niche with doorway & tassels. Gray limestone.
Pis. W. - Probably Roman - Siam.
about 0.56.

Takahashi

Shaka seated on throne flanked by
two lions. Bulb-shaped halo decorated
with lotus flowers & small Buddhas. In
the midst of throne base a dwarf supporting
broad eave; ~~rather~~ sketchy but
sure. The folds plain pressed.
light brown & sandstone with traces of
coloring. H. slightly 15" / 27 cm

Standing girl, leaning her head against
the hand; the left hand grasps the
sash of her dress, the one breast is bare
high collar - full oval face. Rather
humorous looking, a bit uncomfortable but
depressive. White marble. 17"

Probably same group as fig. 10. The
Gakko - V. from Japan. 43 1/2 cm

Small Shaka on lotus throne. ^{praising} Bulb-shaped
red halo. Two lions. Yellowish
soapstone. Sharp cutting. Tang
This is the Shensi Stone south of
Jian (for large Bei Wei fig. at 10)
3.17

Small cubic, or rectangular stone
front side niche with three figs & 2 lions.
At each short side smaller niche with one
seated fig. Yellowish stone $12\frac{1}{2} \times 10\frac{1}{2} \times 6$
Back niche from with pointed top
Stobbe, Po Chi.

Reddish brick. Niches: Buddha on lotus-
throne, two standing (Boddhisattvas). Rather
fine figures in a very simple style (Tang or
end of Sung) From Sianfu 0.24 m

Tomb urn. 48 cm high. Two large dragons
in clouds moving from both sides
towards a large shield (barrel)
in the middle. The lid with a small
seated fig of Buddha. Reddish
ground color. dragons dark; clouds
& shield with traces of white & green
figure has been partly gilt.

IX

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Field Museum Chicago

¹²
~~121~~ 1393. Upper part of Buddhi's Trinity
(high relief). Grey sandstone. Inscr. 421

121420. Votive slab (high relief) -
(possibly Taoist) Middle fig. seated on
altar, supported by two monkeys, side figs
standing (dressed in trousers) Date 414

121421 Votive Tablet, top missing, Date 20

The center fig carved in counter sunk re-
lief is Buddha as usual. The aureole
painted in black ink. The figure like a group
of geometrical shapes a be robe is note with
as an ancient tradition that the first
artist to carve to take Buddha's portrait were
unable to do so till they saw him immersed in
the water. The robe of 24 folds Buddha is
arched neck and as the outcome of the design that
a great number of Buddhist figures and scenes have
the appearance of the historical Buddha, in
the world as a whole; imagine what?

To
the
for

1908-10

121632

Colored Votive Tablet.

Date 412

Carving in high relief of a triad, representing in the center Buddha in contemplation, and two saints accompanying him in the act of praying. Their robes are carved with shell pattern; the background is coated with blue pigment (not very old). Two fauns (apsaras) soar in the air. The edge, colored red, is carved with a flame pattern. Grey stone.

121447. Marble Shrine. Date 561

This is seated on a lotus throne is surrounded by 2 disciples, 2 Bodhisattvas, standing in front. Two of the guardians (doleapalas) watch the entrance. The engraving below shows two concluding lions of very naturalistic design, separated by a vase.

White marble - edges repaired.

12
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il
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121396.

Roofed stone shrine. Date 499.

A Buddhist image of a seated figure (probably a Bodhisattva) is carved in high relief, seated in a wheel, surrounded by a dragon. He is surrounded by two attendants of Buddhist type in lotus position standing on the base of the figure. On the other side a similar figure of a Bodhisattva, with garlands, seated cross-legged on a lion throne with two attendants. The lower part of the figure is worn. The figure is carved in the style of the 5th century and the figure is said to represent a Bodhisattva.

Up 3 miles south west of Sengha.
Grey sand stone, rough, but good.

121392. Image of Buddha. Date 525

Carved in high relief leaning forward in an oval shaped mandorla. His hair is bound up in a top-knot, not arranged in small waves, as occurs later in the Tang period. He is clad with a plain robe, robe falling down over the knee.

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121488

Taoist God of Creation Yellowish
From Shensi. middle Tang
Yüan Shi Tien Tzu - the personification
of the beginning & creation of these things.
He is provided with a crown shaped into
petals of a flower

121528. Bodhisattva Mañjuśrī (a Bodhisattva
Kuan Yin?) holding a vase, jeweled band.
Standing Marble statue - Sui - Tang

121567. Buddha seated, legs in lotus
position. Beautiful, full, draped & full
Powerful, early Tang. Marble.

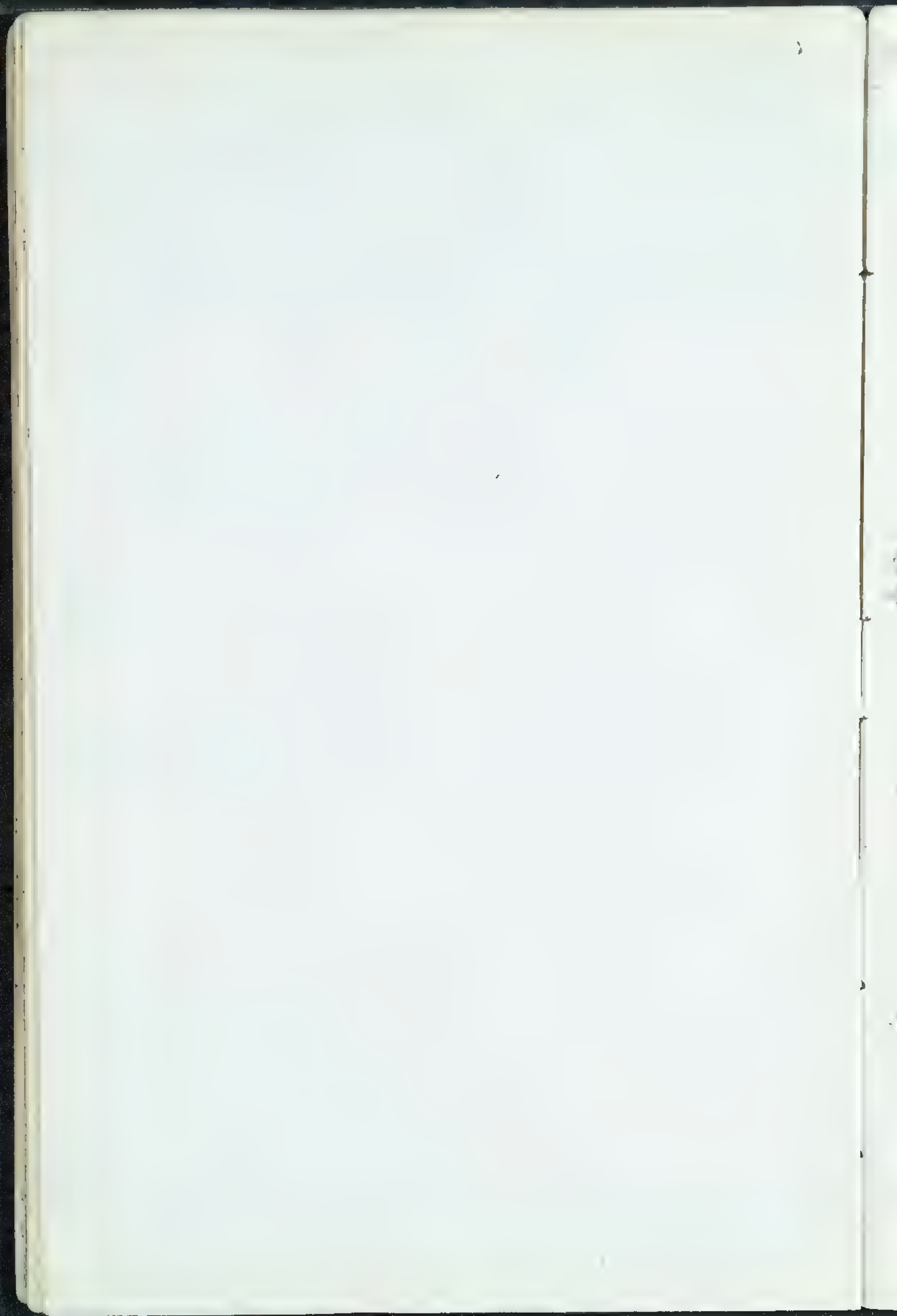
121576. Marble relief, seated Bodhisattva
His hair is bound up in a chignon and held
by a fillet. The ends of the hair hang over
his shoulders, fluted, frayed, around him
Building stone from a temple at Siang-fu
Some what clumsy, late Tang.



32362

Yüan Shih Tien Tsen - The supreme god
of origin & creator of all things, being sur-
rounded by worshipping women & a man
who in their figure present a striking re-
semblance to the contemporaneous burial
clay figures. This stone was dedicated
to a temple by a certain Yang Chien
in memory of his deceased daughter
Yang Kien, in 726 A.D. *See Sanku Tsao*
Presented by the late Tsen Yang, Shantung 2

121521 Yüan Shih Tien Tsen seated
on a lotus pedestal. Dated 709
Dark hard stone; good workmanship.
Small statue of minor importance.



Boston

Hutton's Vulture

42 x 15 cm

1. Hutton's Vulture -
found in the mountains of the
Sierra Nevada -
V. T. 1850 - 1851 24

2. Hutton's Vulture -
found in the mountains of the
Sierra Nevada -
V. T. 1850 - 1851 24

3. Hutton's Vulture -
found in the mountains of the
Sierra Nevada -
V. T. 1850 - 1851 24
33 x 17 cm

4. Hutton's Vulture -
found in the mountains of the
Sierra Nevada -
V. T. 1850 - 1851 24
25 x 15 cm

Dark limestone, weathered
yellow, remains of 1000 ft.

Dark limestone, discolored
400 ft.

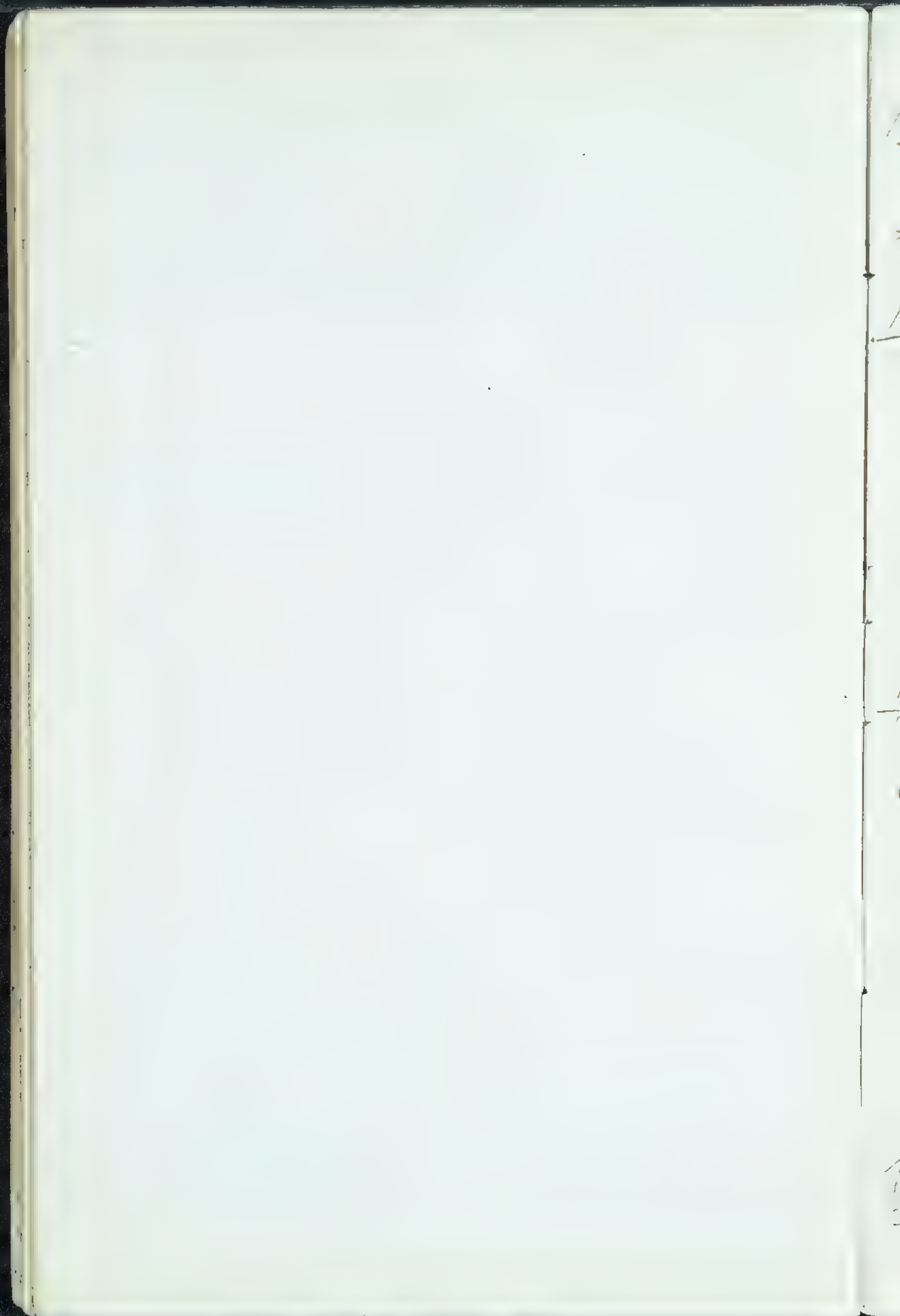
5. ^{in light} ~~State with the same description~~
 then ~~described in the report~~
 Brown sandstone (1) 100 ft
 1/4 in. ~~coral~~
 noted. ~~for study~~ 42 ft. 55
 11 1/2 ft.

6. ~~Two specimens of~~
 sand ~~from the same~~ 20 ft
 7 1/2 ft.

7. ~~Bedding~~ ~~bedding~~ ~~is~~
 a ~~well~~ ~~shaped~~ ~~bed~~ ~~is~~ ~~bed~~ ~~with~~
~~very~~ ~~large~~ ~~coral~~
 Sandstone 15

8. ~~Bedding~~ ~~is~~ ~~very~~ ~~large~~
~~bedding~~ ~~is~~ ~~very~~ ~~large~~
~~bedding~~ ~~is~~ ~~very~~ ~~large~~
~~bedding~~ ~~is~~ ~~very~~ ~~large~~

~~Corals~~ ~~are~~ ~~very~~ ~~large~~
 (East) ~~East~~ ~~East~~ ~~East~~
 Grey limestone 44. 20 ft. in



10. Seated Buddha (faint) on
lotus throne. Soft grey stone.
Middle Tang. Height 17"
H. Marshall - 1891

11. Seated Buddha in meditation
position. White marble. Large lotus throne. Height
16 1/2"
Detail of face. 535
H. Marshall - 1891

12. Seated Buddha on lotus (faint)
White marble like limestone. Height
Coarse work. Middle Tang. 33" - 61 cm
Sung

1. Standing. Greenish-yellow stone.
White marble. Coarse good work.
Sui-style. Ch'ang-shan. Height 28"

2. Standing. White marble. On a
fine double lotus. White marble.
H. 28" - Ch'ang-shan - Sung
Early Tang?

Micasene Limestone
35 ft. 100 ft. 100 ft.

324. 102. 102. 102. 102. 102. 102. 102. 102. 102.
sacra & 4 feg...
Winding...
Read: Shale...
p... to...
Grey...
14"

5. Thursday...
first one...
13 1/2"

Sh... 5"

7. ...
...
...

Gray's - yellow
Wash at -

(Shales?)

8. Heated Th. below within Th.

very smooth round surface

3/4" R. R. head below in section

The point - Simple body

77 cm

The Mutagen - very fine light

very smooth

very smooth

(cf. R. R. body) 6

9. Head below Th. below

Large head with smooth surface

on the back of head

very smooth

very smooth

very smooth

10. Large head 3 standing in front

on head of head

head of head

head of head

head of head

head of head

head of head

Handwritten
date: This
to call
part of
Six Years

Dark grey limestone
yellowed -

2.19 m x 2.22 m

dated: To the ...

of the ...

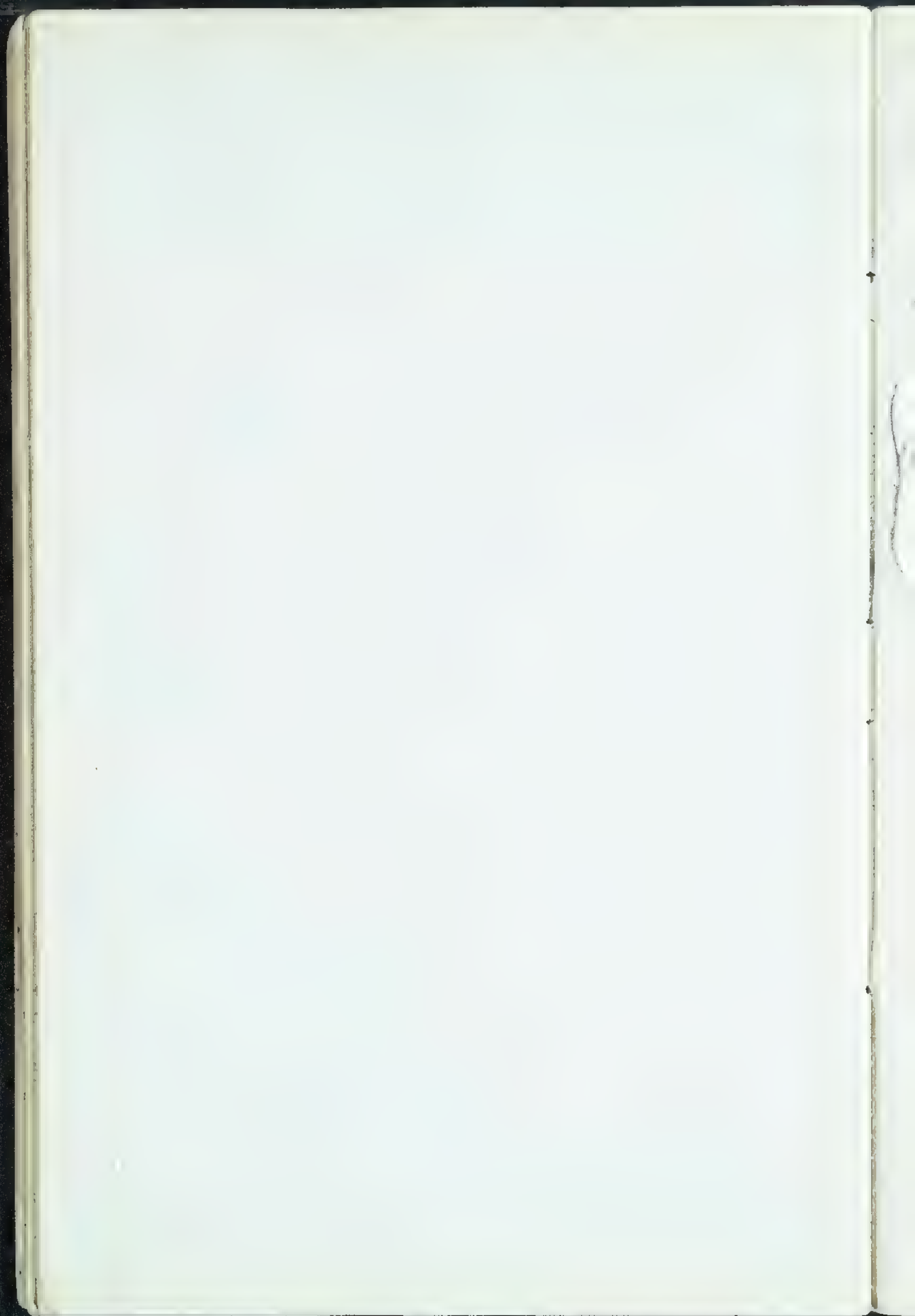
... = 1.17 m

... of the ...

... 1915 ... 2.55 m

... 2.22 m

...
ex Hayasaka, 1917



Preaching Haka on May 1st to the
Hakka. Haka. Siam. Tang

Reading Haka on May 1st to the
Tang. Haka. Siam.

Bedell's Haka on May 1st to the
Haka. Haka. Siam. Tang

Tom do not. Tai you to.
Please send Ray Jian soon.

20
8
90 12
78 18
94 1

Yamanaka. New York

Standing Bodhisattva on lotus flowers
Rather broad & pavorful. Late Tang?
Fine base in two portions, white marble
& yellowish patina. Probably Shensi
H. 43" (with base)

2. Large Head of Bodhisattva
with three birds in the hair. Tang Men.
H. 23". Full fat type. Late Tang.

3. Buddha head (with high top knot). Very
large eyes. White marble, hard, traces
of paint. Shensi? 13". Powerful

4. Standing Kwanjin with the vase, high
head dress with Amida yij. Elegantly
curving figure, elaborate ornamented drapery.
Gray limestone with abundant traces of color.
42". Extraordinary.

5. Standing Bodhisattva; one hand
raised, the other holding a vase. Shaka
type in Gandhara style. Turkestan?
H. 14" - Gilded bronze

Reddish color has been found in the
mine, has been filled but now the
(Very long ear, the head, the
Tail, the (feet) damaged (the)
L.C. (the) (the) face

Reddish color has been found in the
mine, has been filled but now the
(Very long ear, the head, the
Tail, the (feet) damaged (the)
L.C. (the) (the) face

Reddish color has been found in the
mine, has been filled but now the
(Very long ear, the head, the
Tail, the (feet) damaged (the)
L.C. (the) (the) face

Reddish color has been found in the
mine, has been filled but now the
(Very long ear, the head, the
Tail, the (feet) damaged (the)
L.C. (the) (the) face

A. 1033



Seated. The hair is black, thinning
a great deal. The hair on the sides is
longer and with floral designs.
The hair on the head is fine, wavy, and
black. The hair on the neck is
black and wavy. The hair on the
back is black and wavy.

The hair on the head is black, thinning
a great deal. The hair on the sides is
longer and with floral designs.
The hair on the head is fine, wavy, and
black. The hair on the neck is
black and wavy. The hair on the
back is black and wavy.

The hair on the head is black, thinning
a great deal. The hair on the sides is
longer and with floral designs.
The hair on the head is fine, wavy, and
black. The hair on the neck is
black and wavy. The hair on the
back is black and wavy.



Granille Wintroppe East 1/2, 3/4 St. St.

Boddhisatva. 3 1/2. flat, linear
granular, light colored sandstone
Yung Kai - Present in our collection

Boddhisatva head Lungman
Hsueh Tany Type H. 16"

Standing Shaka. (marble?)
very linear folds. 33" Early Tany?

Kneeling fig. in praying attitude on a
lotus throne. Sandy stone. 22"
Tien Kung Shan?

Boddhisatva head. 7 1/2. light limestone

Large Lung Kuen - Tany - head.


Large Early Tany Boddhisatva head
probably Chiang-shan - same class as
two heads in Metropolitan Museum.

Koanjin 1/2 fig. Dark limestone
white patina. Shensi. 18"

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Granville Winthrop in Met. Mus.

Votive Stela; front Buddha on lotus throne
between two disciples and two Bodhisattvas
The broad pedestal decorated with
corns and two figs, ^{quarries} facing angles
Rear side: Maitreya Buddha in a
flat niche surrounded by trees, two dra-
gons at the sides; four squatting Buddhas
at the bottom. All these figs in low relief.
White marble; traces of color gold, dirty
Rather ~~badly~~ poorly carved, ^{new} two angles ~~only~~
dated:  Height 24"

Chili-marble

Set of Three Statures
Two Bodhisattvas, ^{standing} one seated

in a lotus position; all standing
Buddha in the center; all standing

(on ~~high~~ double lotus pedestal)
Hard grey limestone. Good work.
Provenance: Thamsi. About 26" high

Standing Bodhisattva, one hand lifted
other pointing downward. Very slender form
tightly drawn draperies, right colored sandy
limestone, body filled, draperies painted
in green and brownish red colors



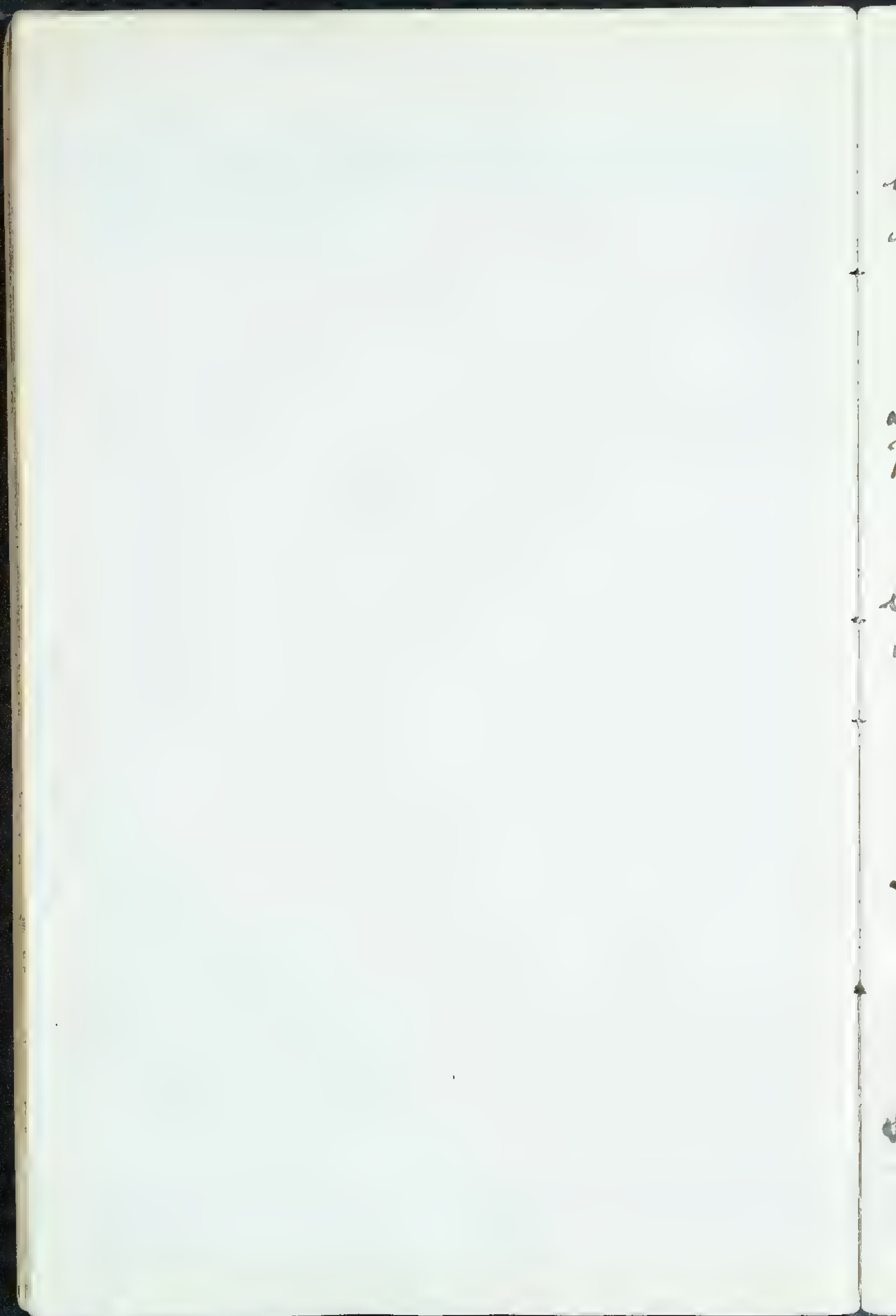
The base in the form of a high reversed lotus flower is hardly contemporaneous with the fig; it is made of a darker lime stone.
Fig. alone 5 ft. high; base 10"

The counterpart, another Bodhisattva, without hands, and somewhat broader form standing in equally stiff frontal position has preserved more of the coloring and ornaments. Same light sandy stone.

The sole ~~of the~~ in the form of a reversed lotus on a square is made of marble and provided by a corrupt modern inscription.

Bodhisattva in high relief against wall with flame design; leaf halo behind the head; standing on lotus. No arms carving fig. Slender graceful Tang type.

Dark hard lime stone with iridescent paint, covered by a modern glossy patina
33". Probably Shensi



Met. Museum

Amida Trinity, Kwanjin & Seishi
three standing figs in high relief. Soaring
angels & a dragon in low relief.

Rear: figs worshipping, Bodhisattvas & do-
mestic scenes. low relief. Inscription
date 534.

Light grey limestone (Roman?)
Two of the heads repaired. H. 5 ft. 1 1/2"

~~Bodhi~~ Maitreya, Buddha - seated with
legs crossed leaning forward; high crown
with crown. right hand in abhaya mudra.
from Kunming. Traces of coloring.
Height 4 ft 9"

The other similar fig. belonging to the
Lohan, shows more traces of reddish
color and of black (caused by smoke & fire).
Some stiffness & more slender. H. 4 ft 4"

Small votive group: Maitreya, two Bodhi-
sattvas & two Lohans; soaring angels in the
arch of the tree. Porcelain. Two figs in 2 lines.
White marble with traces of color.
Chine. Pei Chow T'ing, etc. H. 14"



Head of Bodhisattva. from 500-200
like surface. Black marble, probably
Chinese. Part of collar present 15 1/2"

Head of Bodhisattva of similar type
material as the previous. Black marble
partly covered with paint. H. 14"

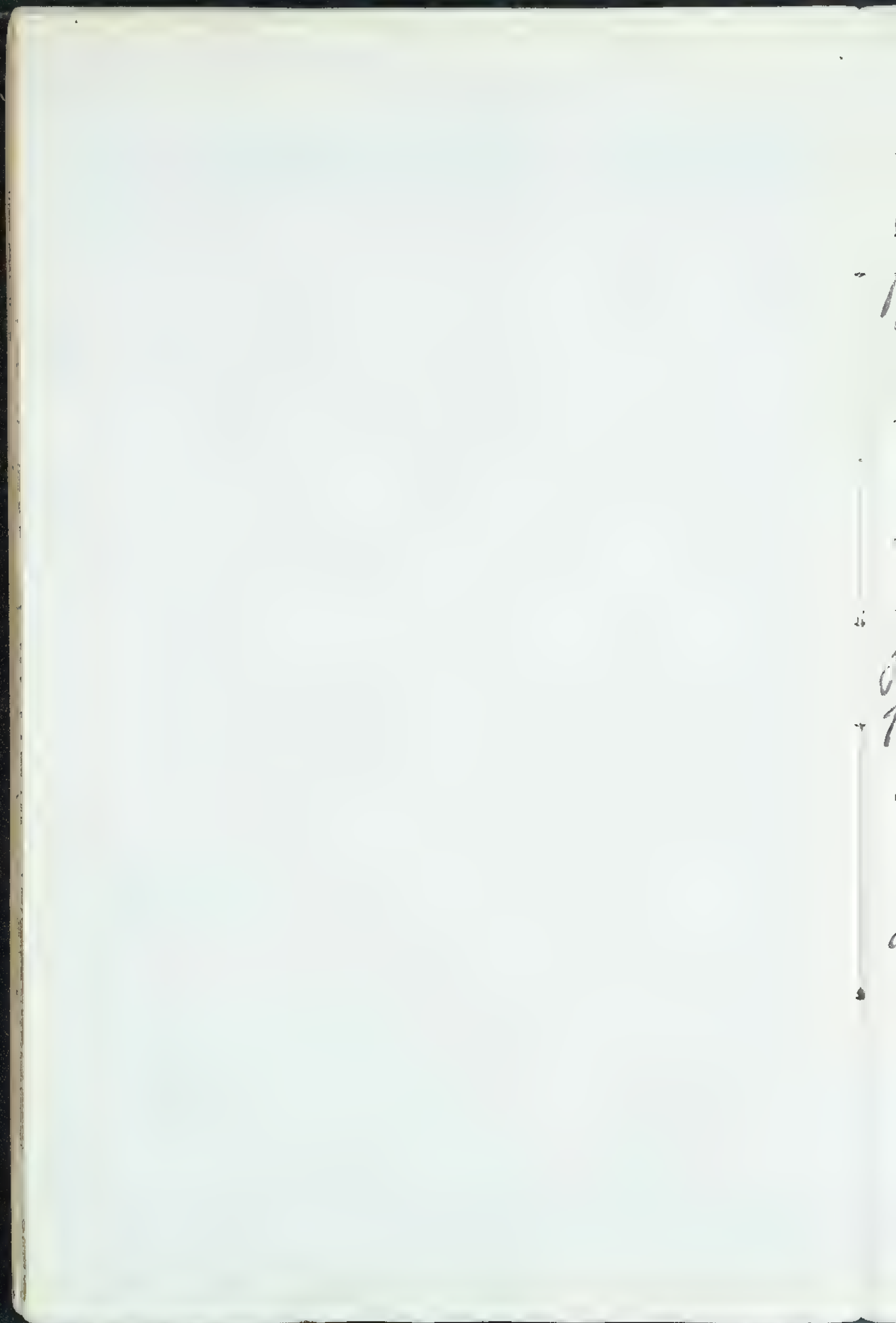
Miss Cora A. Tinker

These two heads seem to pass as
as the large figs in (Buddhism) etc.

Head of Bodhisattva, very archaic &
angular Wei type; said to come from
Lung Men (possibly Hephthalite?)

Dark hard limestone, covered with
yellowish dirt. Part of collar present &
20", somewhat cubic! Early Wei

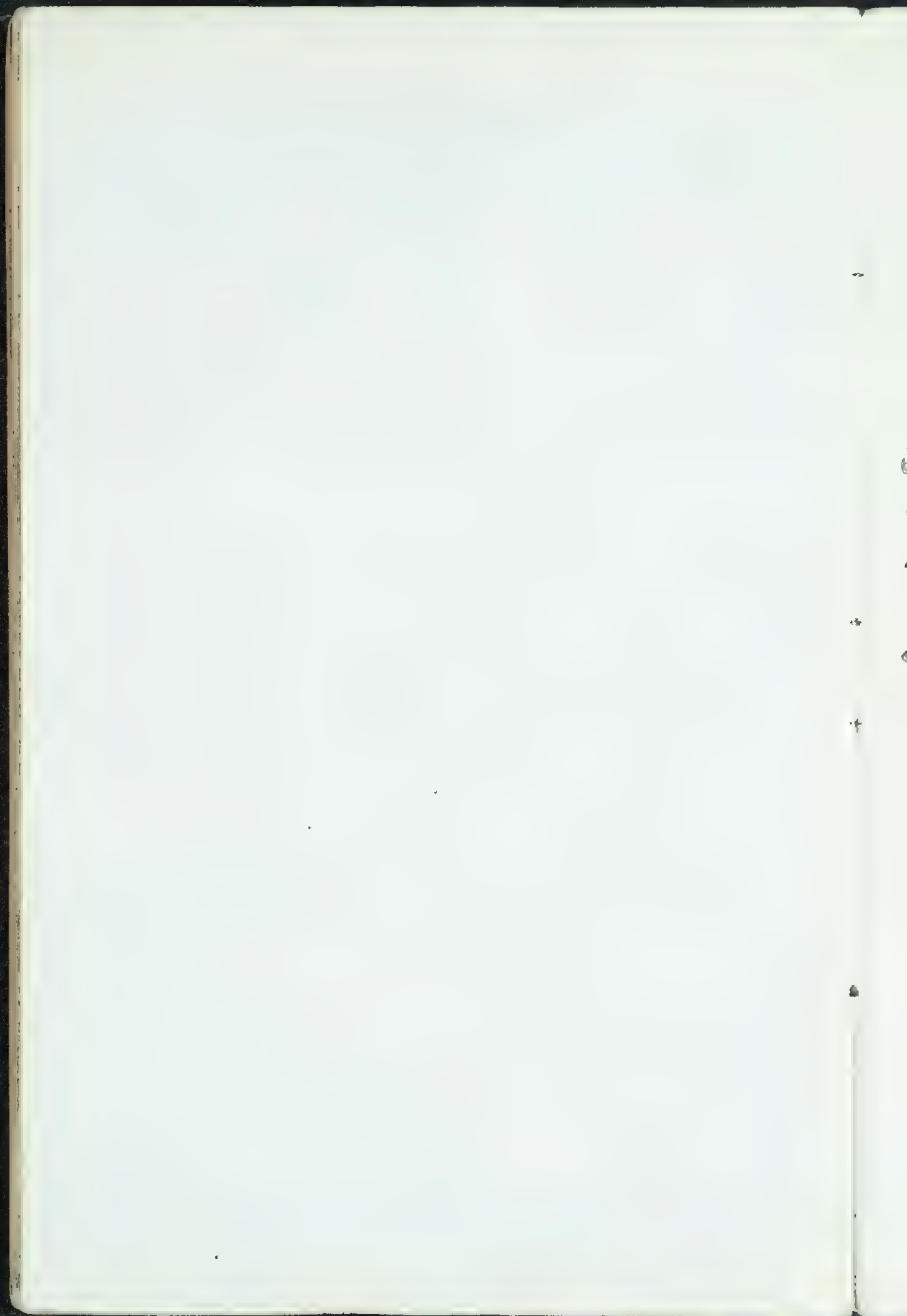
Bodhisattva, left side figure from a group
in-curved type, well adorned & clothed
with scarfs & beads. Hands broken, clumsy
feet. Heavy head & thick hair. Not quite
Latin type. in green! Grey limestone
standing on a lotus pedestal. About 6' 6"
She holds a lotus flower. With side
Important!



Kwanjin

Standing Bodhisattva on lotus pedestal; crowned head, ^{the} lifted hands have lost their objects. Long scarfs falling down from the arms. About 6 ft. 10. The old colors are practically scraped off; the very poor hands are new; smaller parts have been inserted in the fig. "From the Eastern border of Homan"! Probably Sung; quite efficient.

Four Bodhisattvas standing on a lotus pedestal; ~~back + front~~ shoulders joined. Very stiff figures; parallel draperies; they seem all to be holding p's. The lotus is supported by a base with open arches and three steps. H. 4 ft. 11". Traces of bluish or brownish color. Architecturally interesting, though of small artistic merit; no sculptural force.



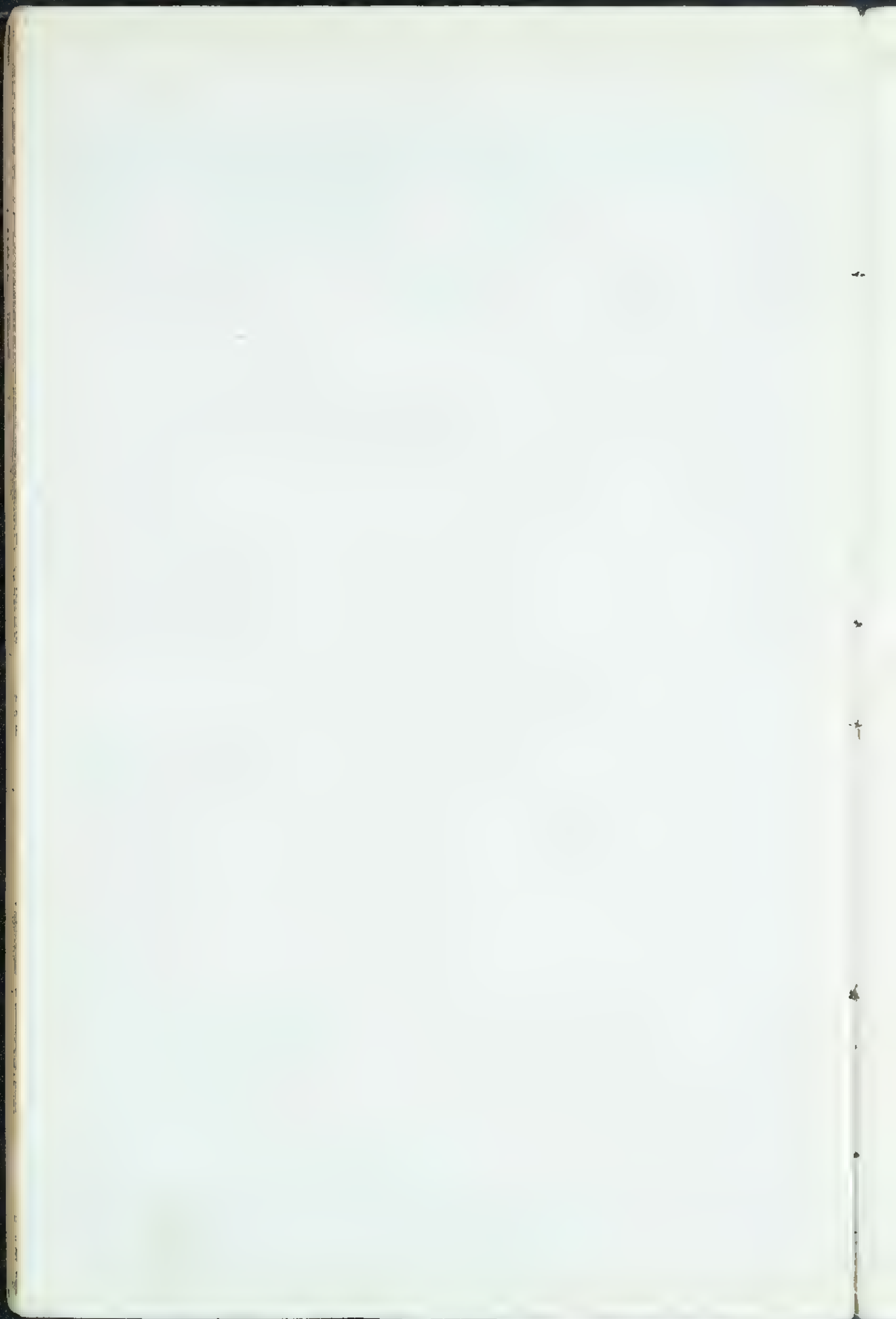
114. *Buddhist*

Buddhist, richly adorned with scarfs
and beads. Slightly leaning figure stand-
ing on a double lotus socle. H. 17"
Hard dark limestone. Shensi?
Early Tang (Cf. Wuthrop's figures)

Kwanjin, holding vase in one hand,
lotus flower in the other; high crown. Standing
on double lotus base which rests on an
octagonal socle decorated with small
crouching dwarfs in niches. Richly
ornamented costume, beads and a
big snake with pendant.

Light colored soapy marble, interper-
sed with brown spots. (glossy surface)
imitating Shensi. 4 ft 2"

H.O. *Buddhist*
1. *Early Buddhist*





Winthrop Museum

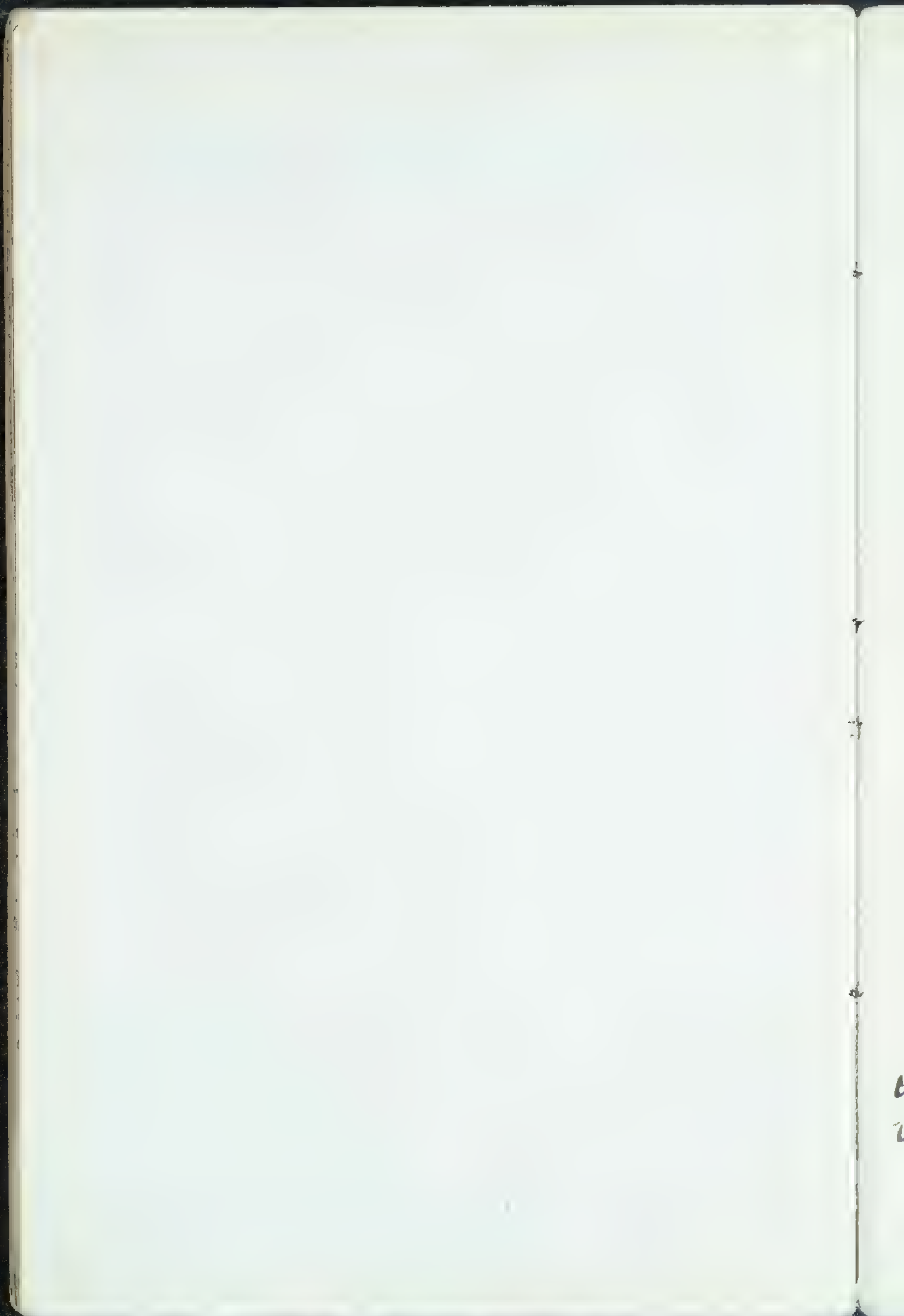
Standing Rock Reservation, North Dakota
White Sulphur Springs, S.D.
base, gray limestone. 10'

Winthrop, S.D. -
rich in fossils. It is a fine example
of the typical fossiliferous limestone.

Large, thin, gray, massive, fine grained
limestone, containing many small
fossils, especially brachiopods.

Winthrop, S.D. - 10'

Large, thin, gray, massive, fine grained
limestone, containing many small
fossils, especially brachiopods.



Kelukian

Standing Bodhisattva, arms broken
lanceolate Houtfy. large head, linear
folds. New nose. White limestone,
blue marble. H. 66" - Chili!

Seated thokan on a high draped
throne, squelching position, preaching
attitude, fine figure, probably Sut or
very early Tang. Sianfu type.
H. 46" + Flaky grey limestone

Bust, upper part of a broken Lohan,
Powerful Sui type, linear folds.
Dark grey limestone, traces of coloring. H. 18 1/2"

Three good Lingmen head (broken &
repaired noses). The best one of powerful
Tang type, rough technique. H. 15"

~~Head~~ Bodhisattva Kaitanya, seated
in front of double halo, holding a flaming? bowl
in her raised hand. Early Tang type.

Soft grey limestone, traces of color. H. 35"
Probably Sianfu

— 2000 (1) —

Metrog. Memo

Sung
1 Ex

Yuen
1.10

Alamy
1 Ex

Clamy
1.5 (42)

Neu
1.10

10.10.17

1.10

1 Ex

1.5

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Konueki. Yuan. 160. Sumner and
Winters seems in South Sea style but loose
and floating construction. Good tone but
weak structure. This imitation after Hsu &
Hsu & Moan after tone as original.

Bunsee, two fine large cranes on
ink landscapes. Most daringly compo-
sed & spaced, fine effect

Taibunshun is another Ming painter
who did same sort of paintings

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Mt Ida, at the Government
Museum at Seoul.
He can introduce to authorities of Puyo Mus

Specimens from
 collection. Descriptions by Hsia Kuei
 returning for Yangtze River
 and to Ma Ho Chih; were like the *Li* *Li*

Oct 1910

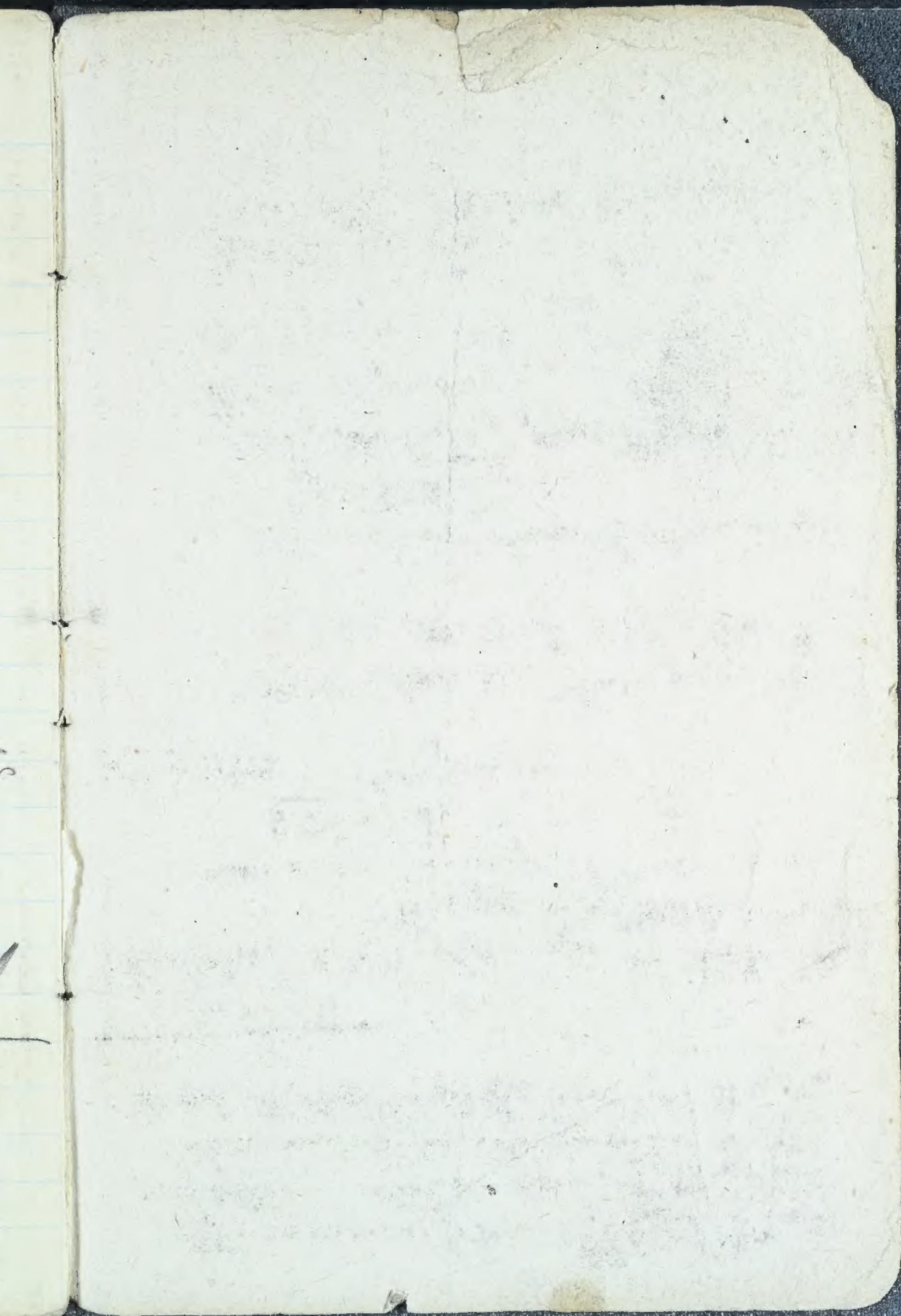
Kobaka 245 Described by McTear
 Two parts of Hsiao Shou
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 Described by Yangtze

249 Hsiao, Hsiao and
 Hsiao, arrived to Chang Sea-Hung

280 Part of Yangtze Hsiao

286 by Hsiao
 Hsiao, part in Hsiao
 III & IV Hsiao (before 1917)

Koko gaku -
 by Hsiao Hsiao



Los Coedo 8
 Portorno 8
 Dosto 10
 Campapola 4
 XII-centi 6
 De la bina 2



Barroquis

James M. ...